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ning is left. But even in this state they are full of beauty and refinement. An interesting example of this treatment may be seen in the Lenox Library in the portrait of Kitty Fisher by Reynolds.

"In the third method we have the tints fresh, bright, even crude, the local colors slightly exaggerated and laid in patches side by side without blending; when thoroughly dry they are sobered and united by neutral glazings. This process unites brilliancy, depth, solidity, translucency, and harmony, and is thought by Couture to be the usual method of Titian, so far as the freshness and crudeness of the under-painting and the toning by neutral glazings are concerned, but not as to the exaggerated tints. Titian, however, varied his processes. Two pictures by him were transferred to new canvases in Paris, and one of them was found to have been prepared with gray and the other with a dull red. His solid impasto was sometimes of pearly and creamy tints—at others of a rosy hue inclining to gray. His flesh was finally broad, simple, and generalized, in whatever way he began. Paul Veronese, on the contrary, touched the exact tint with marvellous certainty and spirit at once. He is the great example of painting 'à la prima.' Rubens's process belongs to the method of clear, brilliant, and distinct tints, laid side by side, with the added practice of painting on a very light ground and using varnish in his solid impasto, and the richest transparent colors for the shadows from the beginning to the end, so that his works gleam like stained glass and are all adrip with a luscious juiciness."

AN ENGLISH TEACHER'S ADVICE.

PROFESSOR W. B. RICHMOND gives the following excellent advice to art students: "I would advise any young man who proposes to succeed in his profession never on any plea whatever to be without a pencil and a book. Never omit making a note of any impressive scene in your notebook on any chance whatever; if you see a face which strikes you, draw it; if you see a piece of scenery which impresses you, make a note of it; omit nothing; keep your pencil in your hand, and you will become an artist. Draw from nature on every possible occasion; draw your friends under any influence; draw them when they are not looking, and draw them with some definite expression. Use your memory above all. Do not think that it is necessary always to have a thing stuck up in front of you, but try to get the impression of it in your mind, and you will find as time goes on that your memory will have acquired such precision that you will be able to compare that which you have been doing from memory, and without copy before you. I would also recommend that you should model. Buy a pound of beeswax, add oil, and put it into a hot caldron. If you wish to color it, add vermillion. Mix this up together and you have a material with which you may model almost anything. Wax is not at all fragile, and does not require any wetting like clay, but it may easily be softened at any time by the mere warmth of the hand, so that a person may do a little bit at a time, at his leisure."

PHOTOGRAPH PAINTING IN WATER-COLORS.

I.

AT the request of many new subscribers who are unable to avail themselves of the instructions on this subject published in early numbers of THE ART AMATEUR, we begin in this number another series of

clear; that the background be free from blemishes, or black and white spots; for it is indispensable that a beginner should have every facility afforded him in the choice of good impressions. A really good photograph ought to bear a close resemblance to a fine mezzotint engraving; but, for the purpose of coloring, it should not be quite so dark. Photographs of fair persons must of necessity be light, but it is of less consequence where the complexion is dark or ruddy.

The heavy dark tints which prevail in some photographs are badly adapted for fair-complexions, as considerable difficulty is experienced in working the gray tints over them; indeed, the only way left for the artist is to lighten them up with a little body-color, than which nothing can be more objectionable, because all gray and pearly tints ought to be purely transparent, so that the flesh color may be seen under them. When the complexion is dark, the difficulty is considerably lessened; for upon the application of the warm colors, these heavy photographic tones decrease in depth, and assume a color which is not badly adapted for finishing the pearly tints upon. Women's and children's portraits should always be lighter in the shadows than the masculine head, for the purpose of giving that softness which is their characteristic; painters usually throw more light upon them than they do upon the male head, which is better suited to a depth of shadow. Heads of aged persons, of both sexes, should likewise be placed in a full or high light, as it tends to soften and subdue the prominent markings of age.

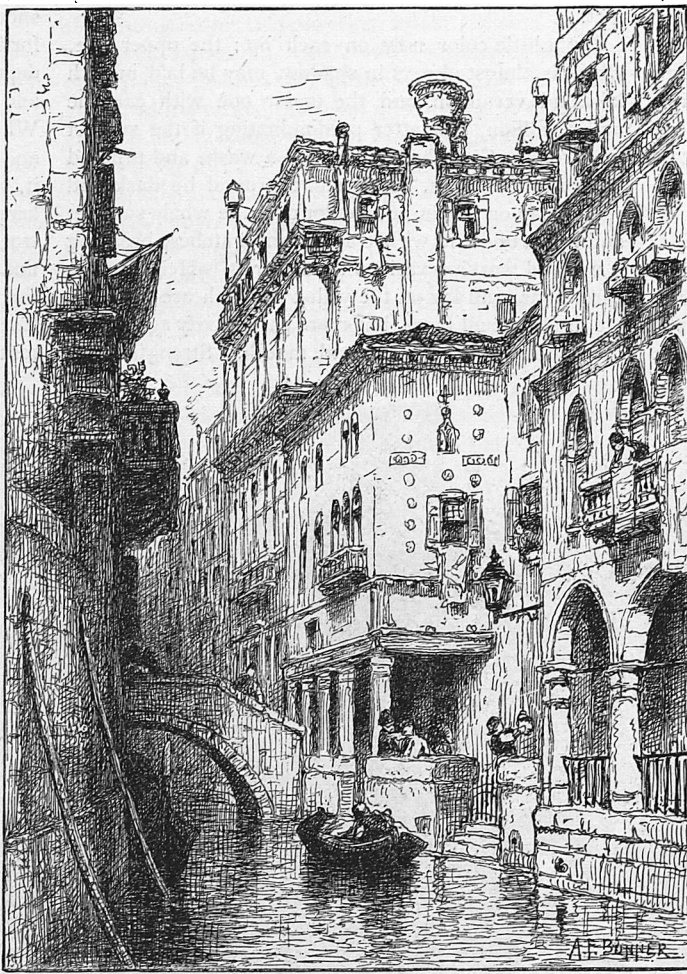
Always have a duplicate copy before you while at work to refer to, and assist in keeping the resemblance; but if possible get the original of the photograph to give you two or three sittings, so that you may copy the colors from life, for it must be evident to every one that a good portrait cannot be produced unless nature be taken for the model.

In photography, "color," as it respects resemblance, is not insisted upon half so much as it ought to be; the majority of exhibited specimens being painted entirely from description, are therefore portraits of persons whom the artist never saw; and, although to the uneducated eye they may seem very pretty, yet, in the estimation of judges, they are of little account, being only a shade or two above colored prints; whereas a photograph ought to approach as near as possible to a miniature, and lose its photographic appearance entirely. It is not merely giving it a flesh wash, and putting a little color on the cheeks, lips and hair, that constitute it a colored picture; for you will observe that by doing so you have all the shadows and middle tints *under* instead of all being *upon* the flesh.

It is therefore evident that you must first paint the flesh, thereby partially obscuring the photographic tones and shadows, and *upon* it lay the shadows, grays and pearly

tints, as they really do occur in nature—all, in point of color, widely differing from the photographic shades.

If you have never attempted anything from the life, procure a photograph from an oil or crayon portrait, and proceed to copy the various tints as they appear in

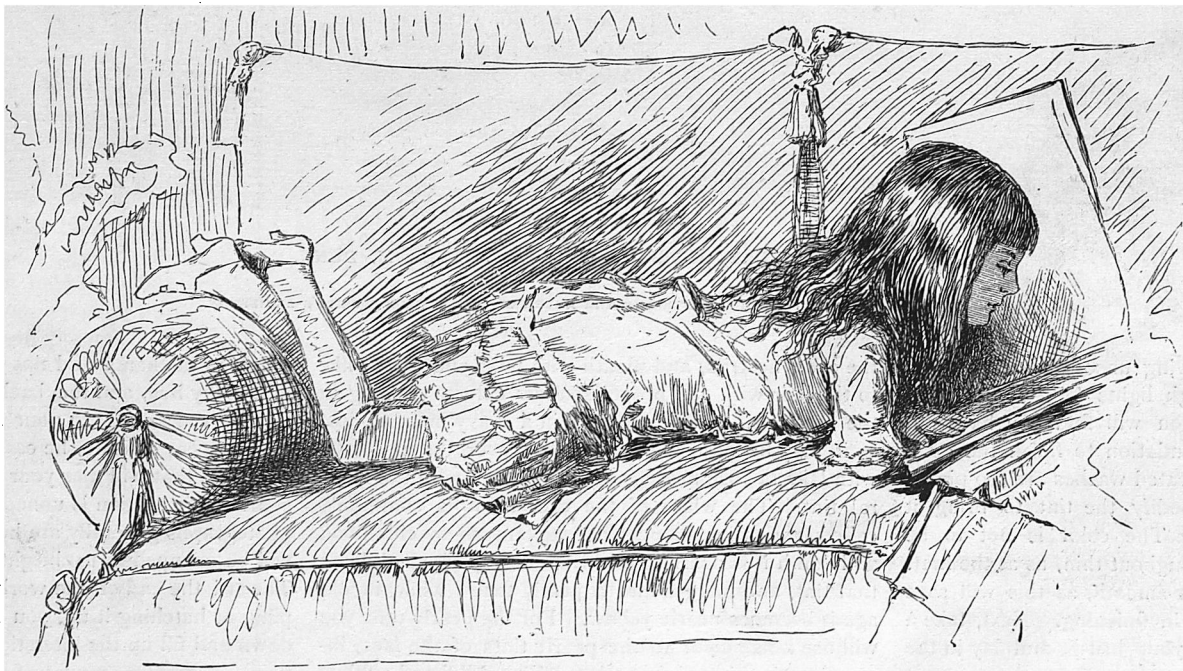


"PALAZZO WIDMANN, VENEZIA." BY A. F. BUNNER.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

hints on the coloring of photographic portraits, and their accessories, using as a basis A. N. Rintoul's excellent little book devoted to this subject.

Choose a light photograph for coloring in preference to a very dark one, as the former shows up the tints to



"MORNING PASTIME." BY C. D. WELDON.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

greater advantage; and let the general hue be gray, inclining to black in the shadows, as it is a much better ground for supporting the local color than the dark chocolate ones which so much abound. See that it be well defined; that the shadows and middle tints are

the picture. It will, perhaps, surprise you to observe how much of a good painting is made up of shadows, gray and pearly tints, which you will easily detect by moving a piece of white paper about to various parts of the face: you will then observe how much these tints prevail, and how far they go toward forming one harmonious whole.

Use sable pencils, which should be of middling size. Small ones for general use are to be avoided, as they impart to the work a harsh, liny appearance. They are required, however, in marking in the eyes and nostrils. When buying pencils, dip them into water, and bring them to a point on the nail of your thumb. The hairs must be all of a proportionate length, having a fine flue attached to the points, and when moderately full of water should, upon being bent, spring back to their original form. See that there be no straggling hairs about them, and that they do not split or divide. A few French camel-hair pencils will be found very useful in laying large washes upon the background where smoothness is required; but they are not elastic enough for general purposes. Be very particular in getting good pencils, for one cannot work well with bad or indifferent ones. When the sables have been in use for some time, the fine flue which has been mentioned wears off, and then they are unfit for the work.

Make up a very pale wash of rose madder and raw sienna, just sufficiently powerful to give the photograph a slight tone, and let it be as near the color of the original as possible. Take a little of it in your brush, and go lightly and regularly over the face and hands, not studying the outline at all; whenever you run out of bounds the color is easily removed with a clean brush. Repeat the wash or tint

frequently, occasionally leaving uncovered those parts of the face where the high lights fall. Having laid several of these washes, you will find you have obtained a tolerably solid foundation to finish the complexion upon. If your repeated washes are too pinky, or the reverse, you can modify the tint to bring it up to the required tone. The color is not to be strengthened, but used throughout thin, as at the first. Be careful to keep the tints smooth, as this will save you a great deal of trouble in finishing. Next, take a little pale rose madder in your brush, and lay in the carnations as near as you can to the form they present in nature, avoiding all hard outlines; gradually strengthen them up with the madder until they are about up to the original; make an orange tint of rose madder and raw sienna, and lay in the shadows of the face. The carnation—it should have been observed—must be laid on the bridge of the nose and on the chin. The forehead, likewise, has some pure pink on it; but this is an after concern. Keep all your shadows warm and tolerably strong; with the shadow-color mark in

the whole drawing of the photograph; or, make up a color of vermilion and white, for fair complexions; and for darker ones put in a little Roman ochre with it. The darker the complexion the more must the yellow abound. Shadow and make out, as above. The darkest faces may be made of light red and white, and shadowed stronger than the fair ones. In no case put so much white as to destroy the shades and middle tints of the whole; be careful always to keep them intact.

Put a little color now on each lip; the upper one, which is almost always in shadow, may be laid in with lake and vermilion, and the under one with carmine and vermilion, the latter predominating if the subject be juvenile. Give the background a wash, and proceed with the draperies. If the background be dark and spotty, lay on a thin body color over the whole surface, and finish upon it with transparent hatches, breaking it up, and working various tints over it. Heighten the carnations, and lay on the yellows, which are perceptible in almost all faces, but more particularly aged ones; about the temples, eyes, and mouth. Strengthen up

ening the complexion, to lay the colors in little square forms, working their pencil in various directions, and leaving the interstices to be filled up afterward by stippling. This method gives what is called a fatty appearance to the work, and renders it bold and masterly. Others, again, finish off with hatches, and the crossings of the pencil somewhat resemble the lines in a fine line-engraving of the face, being worked as much as possible in the direction of the muscles. But this should not be resorted to till near the end of the work; for if you begin too early you will never be able to gain depth, and the more you labor the more wiry, harsh, and dry will the character of your performance be. When the flesh color has been sufficiently heightened, and is as near to the original as you think you can get it, then begin with the pearly gray and shadow tints, keeping them as pure and transparent as possible, working with a light hand, for fear of disturbing the under-color, which must not be suffered to mix with them, or they will become muddy, and consequently lose all their transparency. Pearly tints are not intended to hide the local color, but only to be passed over it as a glaze.

In coloring photographs of ladies, you cannot fail observing that their necks are always much lighter in color than their faces, and that the pearly tints are seen in them to advantage; use the flesh-wash much lighter for the former than the latter.

Note that the delicate blending of these pearly tints into the flesh and shadows gives softness and rotundity to the work; for if the shadows be left hard against the lights, not being duly graduated into them with the pearly tint, your picture will appear crude and harsh, wanting that connecting link which they form. The



"SEVENTH DAY AFTERNOON." BY WALTER M. DUNK.

DRAWN BY THE ARTIST FROM HIS PAINTING IN THE AMERICAN WATER-COLOR SOCIETY'S EXHIBITION.

the eyes, nostrils, and mouth with lake, and do the like to the hair with the proper shadow colors, working in the direction of the curls, or in a wavy manner, just as it may be adjusted; and glaze over the under-lip with lake or rose madder, in accordance with the natural tint. The white of the eye, as it is commonly called, varies in color as age advances—in childhood and youth it is nearly a positive blue; gradually it loses that tint, and merges into a pearly tone; while in old age it becomes nearly yellow. For the pearly tone you will use a like color to the pearly tints of the face, increasing the blue as you approach to childhood; while for aged sitters a pale wash of yellow may be taken. The iris must be laid in with transparent color, then shaded, and afterward finished with Chinese white. The pupil is always touched in with a dark color, and the speck of white is laid on at the last. If the eye be black or brown, the lights are, light red and Chinese white for the former, and neutral or purple tint and white for the latter.

It is a practice for some miniature painters, in height-

palms of the hands and tips of the fingers are generally of a pinky hue, and the backs are much the same in tone as the neck. In your anxiety, however, to make them appear delicate, be careful not to keep them too white, as that will mar your picture. But in many instances this caution is unnecessary; for, unfortunately, photographs generally are heavy and dark, so that you will be compelled to brighten them up considerably. Toward the end of the work, and when you are stippling or hatching it up, you may turn the face upside down and fill up the interstices while it is in that position. A greater amount of finish is thus obtained than you can get by keeping the face in the direct position.

THERE seems to be more practical interest in art taken in Springfield, Mass., than in any other city of its size in the Union. The fifth annual exhibition of American paintings is being held there at Gill's Galleries, where nearly a hundred pictures are on view, representing fifty-seven different artists.